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✱ "The Hundred Best Pictures," in seventeen parts, arranged and edited by C. Hubert Letts, and published by Charles Letts & Co., is an art work of unusual beauty and interest. One is inclined to quarrel with the publishers over the title selected for the work rather than over the quality of the hundred photogravures which constitute the collection. Many, if not most, of these prints are almost faultless as examples of reproductive work. For Mr. Letts, however, to call his collection "The Hundred Best Pictures" is an ex-cathedra statement for which there is little warrant or excuse. It is a somewhat presumptuous undertaking for any person to select at will one hundred pictures and label them the hundred best pictures in existence. Had the compiler called his work "A Hundred of the Best Pictures" he would have screened himself from much hostile criticism as to the soundness of his judgment.

The work gives examples of the art of seventy-four painters—twenty-five English, sixteen French, ten Italian, eight Dutch, seven German, three Flemish, two Spanish, two American, and one Russian. Sargent and Whistler are the only Americans included in the list. That many of the world's acknowledged masterpieces are given goes without saying; for the rest, the collection reflects Mr. Letts's taste, or stands witness to the limitations imposed upon him in the acquisition of available material.

✱ "The Meaning of Pictures," by John C. Van Dyke, published by Charles Scribner's Sons, is a most readable and informing little volume on the subject of the fine arts. The book comprises six lectures given for Columbia University at the Metropolitan Museum of Art, and the author has acted wisely in making his appeal to a wider audience than that which first greeted him.

Just how we should look at pictures, just how we should judge them, the author declares is not for any one person to say. We all have our different ways of estimating art; and art is capable of being estimated in different ways. In these lectures Mr. Van Dyke has endeavored to set forth the various points of view. The painter's conception has doubtless received the primary attention, but he has also given the public's conception of pictures.

The author is in no way dogmatic—he simply presents his own conclusions and the reasons for them and leave the reader to accept or reject them as he pleases.



BOOKS RECEIVED

"Modern Civic Art," by Charles Mulford Robinson. G. Putnam's Sons. \$2.50 net.

"Representative Art of Our Time," Parts VI. and VII., edited by Charles Holme. John Lane. \$1 each.